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Research and Application of Western Glaze at the Kyoto Municipal Ceramics Laboratory: Investigation on the Business Report

UEMURA, Yuko

This paper considers the business conducted in the Kyoto Municipal Ceramics Laboratory (I call it as “municipal laboratory” in the following) which was installed in Gojo, Kyoto in the late Meiji period specifically focusing on the distribution of the western glaze. The municipal laboratory was established as Japan’s first ceramic research institution for the promotion of ceramics industry. Given that a large number of products that imitated foreign-made ceramics were exported from Japan since the opening of the country, it is considered that the development of the glaze technique which applied imported glazes was remarkable.

However, most of the books as well as the prototypes owned by the municipal laboratory are lost due to the repeated relocation and dissolution of the institution. In addition, the papers and reports on research contents before the transfer to the national institution were not found. The reason why there are scarcely any reports remaining is that at the era of the municipal laboratory (1896 – 1918) more emphasis would have been placed on the acceptance and application of practical technology of the West rather than on the academic records. Prior to the Meiji period, techniques preceded the concept of scientific research and it had been only developed since the opening of the country. By analyzing the business reports which were published at the initial municipal laboratory, I reveal that the main project conducted at laboratory was the research on the glaze, especially exploring the application of the newly imported Western raw materials, coloring agents, and glazes through the production of the prototype.

The Xiaoxiang Region in Heian Period Literature: New Perspectives on the Reception of the “Eight Views of the Xiaoxiang Region” in Japan

WU, Xiaoxiao

First appearing in China in the eleventh century, the “Eight Views of the Xiaoxiang” (*Shōshō hakkei*) is a theme of ink painting that depicts the landscape of the Xiaoxiang region (Hunan province). This region is famous for legends about the goddesses of the Xiang River, and has been a destination of exile since the Warring States period (ca. fifth to third centuries B.C.). It plays an important role in classic Chinese literature, and since at least the Tang dynasty (618–906) has been represented in paintings. These cultural associations and contexts had a direct influence on the later “Eight Views of the Xiaoxiang” paintings in China.

Current research about the reception of the “Eight Views of the Xiaoxiang” only focuses on the periods that followed the introduction of the theme in Japan in the thirteenth century. This paper discusses the cultural context of the Xiaoxiang Region before its arrival. Through a thorough examination of Heian Period (794–1185) texts, this paper demonstrates that the region not only figured as a significant theme in the poetic tradition since the Heian period, but also that it was painted on folding screens as a famous place of China. In so doing, this paper sheds new light on the widespread reception of the *Shōshō hakkei* immediately following its introduction to Japan, and helps us to understand why it became one of the most popular ink painting themes in the Muromachi period (1336–1573).

Criticism of Japanese-Style Architecture and Counterargument on the Dispute about Tradition in the 1950s

Focusing on the case of Isoya Yoshida

HATO, Kosuke

This paper clarifies the objections to the criticism of Japanese-style architecture based on the “dispute about tradition” and the development of the traditional view by architects involved in such work, particularly Isoya Yoshida (1884–1974) in the 1950s. The author examines his written works (essays, interview articles, and descriptions of architectural works), and sets June 1955, when a representative article of the criticism was published, as the turning point.

The changes to Yoshida’s argument in the latter half of the 1950s included an increase in the use of the word “people,” and the remark that he was not involved much in Ryotei (Japanese-style restaurant) architecture, which he regarded as an apt challenge to test architects’ ability, in the first half of the 1950s. The influence of the criticism from that period can be seen in his writings.

Under these circumstances, “The Heian dynasty in architecture” (March 1958), which showed Yoshida’s definitive views based on the tone of the criticism, was published. In this essay, he pointed out that architecture without emotion was not interesting. He also stated that most Japanese architecture was based on the “Heian Dynasty” because of its modernity, as if to respond the dispute contrasting between “Jomon” and “Yayoi.”

This paper shows that Yoshida was influenced by the criticism of Japanese-style architecture at the time, coordinated his discourse as a response to such criticism, and demonstrated the concept of “Heian Dynasty” as his own traditional view through his design of “The Hall of the Japan Art Academy.”

Girl as Metaphor for Chocolate: on the Advertisements of *Morinaga Milk Chocolate* in the 1930's Girls' Magazine *Shojo no tomo*

MAEKAWA, Shiori

Morinaga & Co. released a type of milk chocolate in 1919 and advertised it actively from the 1920's through the 30's. A series of its advertisements from the 1930's that appear in the magazine, *Shojo no tomo*, attract attention because of how often they appear and their unique style. In this paper I examine what kind of advertising strategy was used by analyzing visual representations of women in these ads.

First, through analyzing the Morinaga chocolate newspaper advertisements from the 1920's and 30's, I consider how the company planned to associate its chocolate with school-girls as "an attraction of a new age." Secondly, by comparing the chocolate ads in girls' magazines to those in women's and boys' magazines of the same time, it is thought that Morinaga was more interested in girls' magazines, especially *Shojo no tomo*. Finally, through analyzing a series of the *Shojo no tomo* ads, I discuss how they represent lyrical schoolgirls inspired by poems for girls and lyrical illustrations, and that Morinaga tried to connect its chocolate with the ideal girl, that is, the middleclass schoolgirl who enjoys modern culture by reading girls' magazines.

Design development policy of the GHQ in post-war Japan's textile industry reconstruction period

— Focusing on sales promotion planning in the silk export trade —

MAKITA, Hisami

This study aims to clarify the actual situation of design development by GHQ in post-war Japan's textile industry reconstruction period. After the catastrophic defeat, GHQ initiated the silk export policy because its trade was thought to have been expected internationally. However, contrary to expectations, the silk trade continued to decline. GHQ engaged in many promotions to support the trade, such as the “print and fabric design books.” This was planned early in 1946 after the strong demand from the ESS Trade Division for sales promotions. These design books were the first step of the designer improvement plan and were examples that illustrated the abilities of Japanese designers.

The most important point is that there was a plan to continue to edit these books repeatedly in accordance with changes in style.

Until then, Japanese designers were dealing with kimonos in their flat, unchangeable form, so they had no experience to help cope with the needs of the more dynamically changing western clothing. In this respect, the design-oriented ESS provided accurate advice.

It cannot be said that the promotion of silk exports was successful, but it has brought prosperity and success to Japan's pioneering designers.

A Study on Yamazaki Kakutaro's artistic lacquer panels and screens presented in the craft section of Japanese government-sponsored art exhibitions

MINAMI, Yuriko

In addition to functional items such as boxes and tableware, lacquer panels and screens have been commonly seen in Japanese government-sponsored art exhibitions after World War II. Yamazaki Kakutaro's "Maki-e lacquer folding screen with monkeys" (1939) is widely regarded as one of the earliest examples of artistic lacquer work to be presented in a government-sponsored art exhibition. However, it is noteworthy that Yamazaki's role is often underappreciated as a leading lacquer artist to introduce lacquer panels and screens to the craft section of the government-sponsored art exhibition that was established in 1927.

This paper investigates when and how lacquer panels and screens first appeared in the craft section of government-sponsored art exhibitions in Japan. Through a review of the exhibits and relevant documents, such as exhibition rules and regulations, this paper reveals that Yamazaki Kakutaro was the very first lacquer artist to initiate the trend of presenting lacquer screens and panels. Yamazaki's early introductions consisted of a lacquer screen in 1928, a lacquer fire screen in 1929, and a wall decoration panel in 1930. Furthermore, this paper suggests that Yamazaki's pioneering approach from craft to art opened other lacquer artists' eyes to possibilities of panels and screens, thus Yamazaki's contribution occupies a significant position within the modern history of Japanese lacquer art.

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